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SYMPHONY HALL

STABAT MATER

(DVOŘÁK)

MARCH 12, 1922

No. 24

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THURSDAY EVENING, MARCH SIXTEENTH

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I. a. Overture, "Oberon" . . . . Weber
b. Prelude to "Lohengrin" . . . Wagner
c. Symphonic Poem, "Les Preludes" . Liszt

II. Symphonic Poem, "Ein Heldenleben," Op. 40 Strauss
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(DVORAK)

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H. G. TUCKER, Organist

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Contralto, KATHRYN MEISLE

Tenor, ARTHUR HACKETT

Bass, CLARENCE WHITEHILL

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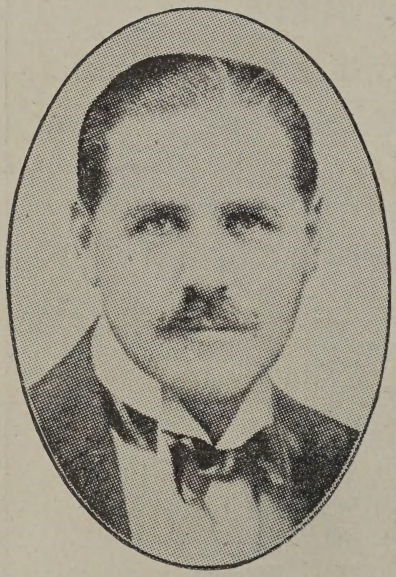

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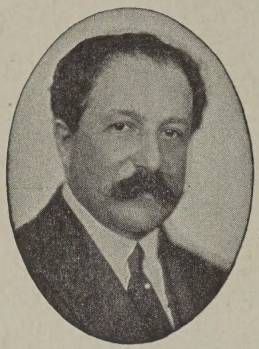

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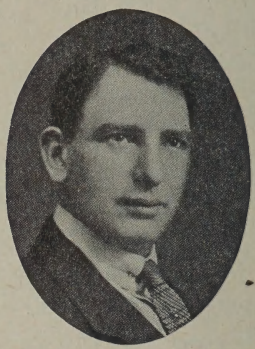

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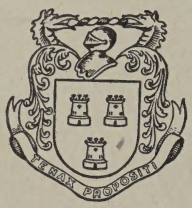

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ANTON DVOŘÁK. Born September 8, 1841; died May 1, 1904

STABAT MATER

The "Stabat Mater" is regarded by many as the crowning masterpiece of the extraordinary career of Anton Dvořák, the famous Czech composer. When he gave it to the world it was first greeted with astonishment, which changed to wonder and a new admiration, for he had come to be looked upon as an infallible "Nationalist." Characteristic Bohemian rhythms and melodies had transfused all of his music. This self-made musician, the son of a butcher, had acquired his art from the hard school of experience, playing with town bands. Uneducated, and struggling for a living, he learned to write music which held all Europe by its power and charm.

His "Stabat Mater," first produced in England in 1883, came in the nature of a surprise. From Dvořák was expected the Bohemian folk flavor by which he had identified himself with his people with all the art of his fiery genius; but this new score did not reveal national traits. The musical setting was faithful to the universal nature and lofty spirit of the subject. It showed reverence for tradition, particularly Italian tradition, but it was firmly and strikingly original—the genius of Dvořák could scarcely be otherwise. When he journeyed to England twice to conduct the work, the public soon realized that the new setting of the age-old Latin text was the greatest of them all.

Stabat Mater dolorosa,
Juxta crucem lacrymosa,
Dum pendebat Filius.
Cujus animam gementem,
Contristatam et dolentem,
Pertransivit gladius.
O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti!
Quae Moerebat, et dolebat,
Pia Mater cum videbat
Nati poenas inclyti.

At the cross her station keeping,
Stood the mournful Mother weeping,
Close to Jesus to the last.
Through her heart, His sorrow sharing,
All His bitter anguish bearing,
Now at length the sword had passed.
Oh, how sad and sore distressed
Was that Mother highly blessed.
Of the sole-begotten One!
Christ above in torment hangs,
She beneath beholds the pangs
Of her dying, glorious Son.

Quis est homo qui non fleret
Matrem Christi si videret
In tanto supplicio?
Quis non posset contristari,
Christi Matrem contemplari
Dolentem cum Filio?
Pro peccatis suae gentis,
Vidit Jesum in tormentis,
Et flagellis subditum,
Vidit suum dulcem natum
Moriendo, desolatum,
Dum emisit spiritum.

Elia mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.

Fac, ut ardeat cormeum
In amando Christum Deum,
Ut sibi complaceam.
Sancta Mater istud agas,
Crucifixi fige plagas
Cordi meo valide.

Tui nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.

Is there one who would not weep
Whelmed in miseries so deep
Christ's dear Mother to behold?
Can the human heart refrain
From partaking in her pain,
In that Mother's pain untold?
Bruised, derided, cursed, defiled,
She beheld her tender Child,
All with bloody scourges rent,
For the sins of His own nation
Saw Him hang in desolation
Till His spirit forth He sent.

O thou Mother! fount of love,
Touch my spirit from above.
Make my heart with thine accord:

Make me feel as thou hast felt:
Make my soul to glow and melt
With the love of Christ, my Lord.
Holy Mother; pierce me through.
In my heart each wound renew
Of my Saviour crucified.

Let me share with thee His pain,
Who for all our sins was slain,
Who for me in torments died.

INTERMISSION 10 MINUTES

Fac me vere tecum flere,
Crucifixo condolere,
Donec ego vixero.
Juxta crucem tecum stare,
Te libenta sociare,
In planctu desidero.

Virgo virginum præclara,
Mihi jam non sis amara,
Fac me tecum plangere.

Let me mingle tears with thee,
Mourning Him who mourned for me,
All the days that I may live.
By the cross with thee to stay,
There with thee to weep and pray,
Is all I ask of thee to give.

Virgin of all virgins blest!
Listen to my fond request:
Let me share thy grief divine;

Fac, ut portem Christi mortem,
Passionis fac consortem,
Et plagas recolere.
Fac me plagis vulnerari,
Fac me cruce inebriari,
Et cruore Filii.
Inflamatis et accensus
Per te, Virgo, sim defensus
In die judicii.
Fac me cruce custodiri
Morte Christi praemuniri
Confoveri gratia

Quando corpus morietur,
Fac ut animae donetur
Paradisi gloria.

Amen.

Let me, to my latest breath
In my body bear the death
Of that dying Son of thine.
Wounded with His every wound,
Steep my soul till it hath swooned
In His very blood away;
Be to me, O Virgin, nigh,
Lest in flames I burn and die,
In his awful judgment day.
Christ, when thou shall call me hence
Be Thy Mother my defence,
Be Thy cross my victory.

While my body here decays,
May my soul Thy goodness praise,
Safe in paradise with Thee.

Amen.

Good voices are always desired for the Chorus. The names of persons with good voices wishing to enter the Chorus should be sent to Mr. Paul Spain, Chairman Voice Committee, 40 Court Street, Boston.

HISTORY OF THE SOCIETY

Vol. I. 1815 to May, 1890.

Vol. II, No. 1. May, 1890, to May, 1897. Including lists of concerts and officers from May, 1890, to May, 1912.

Vol. II, No. 2. May, 1897, to May, 1903. Written by William F. Bradbury.

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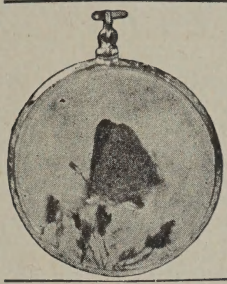

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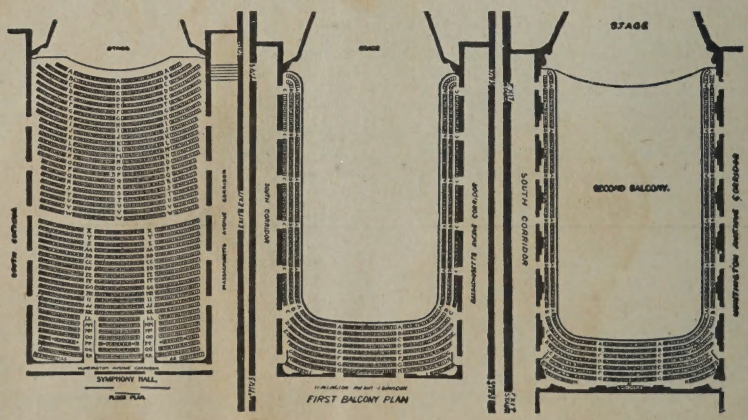

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